

**Joanna Sandell Wright (Södertälje Konsthall, Sweden)**

*Joanna Sandell is a curator, writer and journalist. She is currently director of Södertälje konsthall in Sweden and co-founder of The Mirror Institution, an artistic platform for art production and curating outside the institutional context that is currently running Silon Studios and residency from a farm on the island of Öland in Sweden. Formerly director of Botkyrka konsthall and Kalmar konstmuseum, Sandell has specialised in developing art institutions towards reaching a greater relevance for diverse art scenes and audiences. At Kalmar konstmuseum this approach was reached through Deep Memory – a platform to strengthen exchanges between Sweden and the African continent. Joanna Sandell curated The Fittja Pavilion during The Architecture Exhibition of Venice biennale 2014 and curated Phantom Capital with artist Agnieszka Kurant at CoCA in Poland 2012 and initiated and curated The First Biennale of Art and Architecture in Botkyrka. Sandell has curated numerous exhibition and public art works with artists such as Kudzanai Chiurai, Chto Delat, Sasha Hüber, Kultivator, Salla Tykkä, James Webb and Ernest Mancoba.*

**How am I to be remembered when all my friends are dead?**

In the year 1862 Sara Mazhar Makatemele sailed from Port Elizabeth to the city of Kalmar in Sweden. In the year 2016 I became the first female director of the city's art museum, and our stories crossed paths, across more than a century of time. Sara died in the year 1903, her grave is one of the few remaining objects to tell her story, it states 'Kafferwoman Sara, dead 1903'. Why was the k-word used on the tombstone when Sara had become such a celebrated Christian in the city of Kalmar during her lifetime? In the programme around the art exhibition *Deep Memory* curated by artist Breeze Yoko and myself, artist Nkuli Mlangeni Berg created a wake for Sara inside the Kalmar konstmuseum. It became the start of events and changes to take place in the years to come in the city of Kalmar. It also became a surge of energy of collaborations between artists, activists and slow-moving institutions that came to change the way I curate exhibitions and direct museums. In *How am I to be remembered when all my friends are dead?* I will present the events leading up to and following the *Deep Memory* exhibition in Sweden and also discuss the much needed cross-cultural and international dialogues looking into archives and particular histories of local situations.



*(Left) Sara Mazhar Makatemele in Kalmar, Sweden, in the late 1800's. (Middle) Artist Nkuli Mlangeni Berg documenting Sara Mazhar Makatemele's grave in 2017. (Right) Discussions between representatives of Swedish church, and historians, artists and curato*